

FASHIONABLE COIFFURES have many ORNAMENTS

By MARY ANNABLE FANTON.

FOR the first time in five years there is a complete change in hair dressing. Indeed, high dressing had grown to seem a permanent condition; a very little knot of hair at the top of one's head and a high, well-stuffed bolster in front; this combination, without regard to style or beauty, profile or modeling, is what we have been accustomed to regard as correct for season piled upon season.

A girl spoke of her pompadour as she did of her birthday, or her temperament. It was something she associated with Fate, and not mere fashion. And Dame Fashion never likes to be taken for granted. She wants to seem whimsical and difficult to please and uncertain. She has toward the world the feeling of a great prima donna.

Fashion's New Caprice.

And so, just as one has ceased to talk of hair dressing and settled into the pleasant groove of certainty as to the stylishness of one's coiffure, suddenly there is a change of fashion, and hair is brought low, and the foundation is snatched from the pompadour. All in a breathless minute we see our middle-aged friends looking ingenue and school-girlish.

Where once the haughty pompadour reared its massive height there is now a Madonna-like part, or just a soft puff of hair, guiltless of stuffing and taking its own most becoming shape over the forehead.

Much Latitude as to Back Hair.

And the back hair may be either high in a loose puff, or done very low in an unbraided twist, or half-low in an oblong coil set off on either side by long puffs. The short woman still wears her hair high, with ever so slight a puff in front; the school girl with exaggerated lowness at the nape of the neck; the girl of slender contour or the young and unstout matron parts her hair with neat old-fashioned accuracy, does it in the half-low coil, and wears it a la Mercede if she has regular features, otherwise the fronts are taken back in soft Dutch rolls that half hide the ears, and give the plateau effect across the top of the head, which is so fashionable just now and which was so very smart at the last few weeks of the opera.

Ornaments for All Styles.

And every style of hairdressing is elaborately ornamented—with combs in sets and singly; with huge knobby pins, with pearl and gold nets, with costly carved high combs and with artificial leaves or flowers or tiny fruit.

The Dutch roll with the moderately low hair in the back is undoubtedly just now the most fashionable prevailing mode. The hair is separated just at the crown, the front is neatly parted, then each side is twisted toward the back, left in a loose roll and the ends pinned at the back of the head. The back hair is twisted with a long loose figure 8, and on either side of the 8, from Dutch rolls to nape of the neck, are two puffs that nestle close to the head.

Decorations to Suit the Hour.

For morning wear three combs are used for decoration—a large one at the back, just at the top of the long coil, and a medium-sized one holding each of the rolls in place.

The newest combs are real shell or amber without any gold or silver trimmings or a jewel of any sort, dark shell for dark hair and amber for light, and occasionally jet for very black hair. Never is there a contrast between hair and combs.

For the short girl, who still does her hair high, there are new olive combs in both shell and amber. There are three

ONE thing is necessary to all the fashionable coiffures of the hour—they must be elaborately ornamented. Combs, leaves, flowers, butterflies, small fruits, olives—almost anything will do so long as it is decorative. The hair must also be arranged with most careful carelessness to give the proper effect of artless luxury; and, above all, it must be perfectly groomed and shining as silk.

WITH the return of full skirts and sloping shoulders has come another era of sentimental hair dressing. Glossy locks now droop as of yore to fair shoulders.

FLOWER HAIR-DRESSING FOR A DEBUTANTE AT AN AFTER-NOON DANCE

HAIR DOWN WITH WHITE RIBBONS: FOR COMMENCEMENT DAY.

DRESSED FOR A COMMENCEMENT DANCE WITH PEARL NET & PENDANTS

THE NEW JAPANESE VALUE

HIGH CARVED COMB \$200.00

OLIVE COMBS ARE THE NEWEST DECORATION FOR BACK HAIR

A SINGLE LARGE COMB & BUTTERFLY ARE FASHIONABLE WOMEN'S WEAR

MADONNA effects have almost entirely superseded the pompadour. The latter is still worn by short women, but shorn of all its stuffing, and in a chastened form. The very latest fancy is the Dutch roll, which makes the fashionable plateau on top of the head and gives a naive, girlish effect that is greatly sought after this year by the sophisticated women of fashion.

combs in the set, one very large one, with the teeth on one side, that runs straight through the middle of the back hair, and then another row of olives on each side of the coil. The hair is worn either plain or waved with these olive combs, though undoubtedly the combs stay in better with the hair at the back done in the "French wave."

Single Comb and Butterfly.

Where a single comb is worn it is very wide, indeed, and is set close to the coil at the crown of the head, and, to do away with the bareness of no side combs, often a shell butterfly is tucked in the coil at the right side.

The schoolgirl with a mass of hair is fortunate this season. It didn't matter last year, when she just needed a pompadour and a little wisp of hair to pin it to on the crown. But this Spring the fashionable girl wears her hair in a full, heavy loop nearly to her shoulder, all loose and fluffy in effect, but really exquisitely groomed and neat. The front may be the loose, "united" puff or parted and taken straight back, or with the Dutch roll, which are extremely becoming and pretty for young, round, girlish faces.

The New Olive Combs.

And the hair is nearly always decorated in some way. For day-time, with two big bows of ribbon, one at the crown and the other across the loop at the back. For evening, commencement receptions, etc., she will wear flowers, a long wreath down the right side of the hair, and over the twist, or a garland of tiny fruits—currants or any small vivid berry.

On commencement morning she will wear white ribbons, of taffeta gauze; but for ordinary days the color of the frock. Black taffeta or satin, rather than moire.

It is considered very bad form for schoolgirls to curl or crimp their hair. It must be beautifully cared for, and done up with exquisite care, but never worn waved or crimped, unless it was born so.

Three Favorite Decorations.

Fancy hair dressing for grown women finds three methods of expression this spring: in pearl or gold net, or ornamented with a scant wreath of tiny green leaves and no flowers, or in the beautiful new carved combs, which are very difficult to get and cost about \$200 apiece. The hair is worn either low or high with the jeweled nets and the last garland, but always low with the comb, so that one may see all the beauty, for the combs are elaborately carved on both sides.

If the hair is done low for the wreath decoration it is plaited and taken back in the Dutch roll, at the side done flat a la Mercede would leave the wreath without the appearance of having a foundation, whereas it should really nestle close to the hair in true Bacchante style.

Delicate details for the adorning of an evening coiffure are expressed in a variety of fascinating fancies, iridescent sequins coming first and foremost in popular approval. Most exquisitely shaded effects are attained with these shimmering tinsel—tiny birds, butterflies, dragonflies, and the like all serving as models for their delicate charms.

Pastel-blue sequins, tipped with opal, were responsible for a lovely little butterfly, poised lightly on a fair, fluffy head; while another in shaded greens made for equally successful expression. Fancy combs form a truly attractive and important factor in the well-being of every artistically dressed head. A pale-yellow shell is inset and studded with all manner of precious stones—turquoise, emeralds, sapphires, chryso-prase, pearls and brilliants being one and all used separately in these delightful art nouveau fashions.

An exceedingly pretty, yet simple little comb owned a plain, upstanding back, inlaid in cross-cross form with fine gold wire, each square marked out with a tiny seed-pearl.

Some other pretty and original combs are made of dull gold, inset with large cabochon stones; while a sort of gun-metal is almost equally prominent.

A pale blue gauze and sequin butterfly hairpin is also much liked, with antennae of fine twisted silver; while a pair of opal gauze wings may be so arranged as to be easily adjusted in becoming fashion among tufted-out tresses.

THE pretty coiffures shown on this page were dressed by A. Simonson, and they represent all phases of the very smartest thing in this year's revolt from the pompadour.

A GARLAND OF GREEN LEAVES IS WORN BY THE YOUNG MATRON FOR EVENING

THE DUTCH ROLL WITH LOW HAIR DRESSING

COLOR HANDKERCHIEFS RECAMIER MODES

WHAT a whimsical people we are! One year, to carry a handkerchief of anything but snowiest linen is to be branded as simply socially unfit. This winter your handkerchiefs may be striped or dotted, or hemmed or figured, with the divided red, yellow, purple, or Yale blue, and your social prestige is not augmented.

In fact, you can't be truly smart unless you do carry a mouchoir rioting in brilliant hues. You may be wise with a white handkerchief, or kind, or helpful, or even successful in business; but you cannot be absolutely the "correct thing" without a dash of color in your handkerchief.

The fad is for men as well as women. Perhaps it started in connection with men's gay waistcoats and bolsters ties and mufflers. A great many fashions for women are, as it were, caught from prevailing masculine styles. Women's hats, gloves, boots, collars, and neckties are all in close imitation of men's fashions, why not handkerchiefs? The absolutely newest handkerchief is

of fine dimity, with a narrow hem, not more than a quarter of an inch, in some bright color and bears the width of the hem crossing the handkerchiefs to form spaces an inch square. Dimity also comes in the checkerboard design, that is, with squares of white and one bright color, alternating, giving a handkerchief the effect of a tiny checkerboard. This effect is especially noticeable when the colors are black and white or yellow and black. The "college handkerchief" has an inch-wide hem, in Yale blue, Harvard crimson, or Princeton orange and black. Or the handkerchief may be all-white and fine dimity, with monogram or initials in a college color; and some romantic maidens have their own initials in white in one corner, and in the opposite corner a sweetheart's initials in his college colors. Lives there a girl without a sweetheart? If so, she disregards college colors in her handkerchiefs and has them in hues to match her costumes.

It is very much the smart thing since this craze for colored handkerchiefs to have them in sets with stocks and col-

lars—say of blue, white linen lawn with a narrow pale blue border hemstitched and above the hemstitching a double row of French knots in blue and a tiny initial also in blue knots; the collar, cuffs, and handkerchief all initialed to match. These sets are easy to make, if time does not count, but naturally expensive to buy ready-made. The bright college colors are not used in these "finishing sets," as they are called, but pale blue, shadow gray, grayish violet, a silvery corn-color, and the new pale red, which is not at all like pink. And a delicate Persian green is also fashionable, and is beautiful with all-white house gowns.

All the new handkerchiefs are small, ridiculously tiny and uselessly color- webby, just a decorative bit of color to tuck in a pocketbook or handbag, or in the cuff of the left sleeve; and with the loose cavalier cuff now in vogue this last method of handkerchief carrying is extremely expensive. One Manhattan girl, who always carries her handkerchief military fashion, and who also adores cavalier sleeves, announced a day or so ago that she had lost just thirty-four since Christmas. It is really necessary to suffer in order to be fashionable. But it is usually papa who suffers and daughter who is fashionable.

When a Letter Is Valuable

THE United States Government has decided that a letter containing 1 cent is a "valuable letter," and has sent such a one to Postmaster Randall, of Rockville, Conn., with instructions to find its owner.

The letter has been returned from the Dead Letter Office, which it reached shortly after it was written, in November, 1903, because the party to whom it was addressed could not be found. On account of its inclosure it was returned to the office where it was posted, so that it might be sent to the writer, who had simply signed herself "Lizzie."

"Lizzies" are so thick in Rockville that the postmaster has little hope of discovering the particular one who sent this letter. Even if he doesn't succeed in his search, he has, by announcing his dilemma to the people of the little city, enabled the world at large to learn what the Government considers a "valuable letter."

JACK, TALKING CROW OF THE SMITHSONIAN

One frequently hears of talking crows and the old legend to the effect that a split tongue is all that is necessary to make one carry on lengthy conversations in the most polished English is familiar to nearly every child of ten years old. The split tongue story has long been proven a myth at the expense of absolute cruelty to many a poor crow, but many persons still believe that any crow can talk if he so desires, and has an opportunity of association with loquacious specimens of the human family.

Prof. Wood, one of the taxidermists of the Smithsonian Institution, however, has a crow that not only can talk but that does talk. His name is "Jack," and he is as fine a specimen of the Corvus Americanus as one would wish to see, a great, big black fellow, full of life and the uncanny suspiciousness for which his kind are noted, for of all the birds

of the air the crow is the shyest and most sagacious. "Jack," with a companion taken from the same nest, was bought by Mr. Wood from a bird fancier in June, 1902, at which time he was about three weeks old, making him a little more than a year and a half old now.

Jack's mate died, but he lived and waxed strong in voice and spirit, keeping his master up half the night during the fast period of his rapid growth, feeding him every hour or so.

When he was big enough to take care of himself for a reasonable length of time Mr. Wood brought Jack to his workshop at the Smithsonian and settled him in a big cage. Then the fun began.

Jack had always been an unusually smart crow, learning tricks very readily. He was more than ordinarily suspicious, even for a crow, but soon learned to eat and to come to the bars of his cage whenever food was in sight. After he had been at the workshop for a while he was heard, one day during the absence of Mr. Wood, muttering to himself. An

assistant, working in an adjoining room, crept quietly to the door to listen. What was his surprise to hear from Jack's cage: "Stop that! Stop that!" "Come on, Jack, two," then "Well! Well! Well!" in an exact imitation of Mr. Wood's tone of voice. As soon as the assistant entered the room where Jack was, the talking ceased.

After listening to him a few times, Mr. Wood tried to get Jack to talk for him, but failed. After repeated failures Mr. Wood came to the conclusion that Jack's efforts at conversation were due to his being lonesome, for whenever his master puts on his hat to leave the building Jack grows very restless, and as soon as Mr. Wood leaves the room he begins to talk. One day a stranger came into the room and to the surprise of every one Jack yelled out: "Hello! you fool!" Asked to talk by one of the assistants who sometimes succeeds where Mr. Wood fails, Jack called out: "Hello, Jack. I don't want to now," and then lapsed into silence from which no amount of coaxing could draw him.